

NEW YORK LETTER.

SUCCESSIONAL NEWSPAPER-MEN OF THE GREAT CITY.

Persons Won by the Leading Daily Papers—West from the Ink-Bottle—Courtship and Marriage of an Author.

Correspondence of the Richmond Dispatch.

New York, January 12, 1889.

The first thing that may be won by auditions, writers for the New York papers can be seen to-day by looking into the embossed quarters of the leading editors of the city. Almost all the men who now enjoy fame and fortune hereabout as masters of the press have risen from the ranks of poorly-paid scribblers, whose notes are so often counted in long months and short. I venture to say that the proportion of our aspirants in this vocation who secure success is as great as it is in any other line of life whatever, including even stock-picking, and speculation, railroad building, or tenement-raising. I am aware that this assertion will be laughed at, but the more fully it is looked into by those who know the peer of New York the more surely will it stand beyond dispute.

Take but a few facts like unto many others of that kind that might be given.

REID, COURTNEY, AND DANA.

I knew Whitelaw Reid when, in his native land, he lived on a small stipend as the Washington correspondent of the Cincinnati Gazette. He is now owner of the New York Tribune, proprietor of its "Tall Tower" in City Hall Square, and a millionaire who dwells in a palace that belongs to him.

I knew J. L. Courtney, a man of Irish birth, when he drew his pittance of \$20 a week as a writer for the Times. He is now the proprietor of the New York Evening Post, and enjoys an income from it higher than that of most of the lords in Ireland.

I knew George A. Dana when he was a writer on the Tribune under Horace Greeley. He is now the proprietor of the New York Sun, the owner of a lovely island on the Sound, where he resides in the summer, the proprietor of a city mansion in which he lives like a prince, and had the happiness a few days ago of interviewing the Pope in the Vatican.

MADE HIS MILLIONS.

I knew Joseph Pulitzer ten or twelve years ago when he was getting but a limited reward for the manuscripts he sent to the Sun. He is now the owner of the New York World, a millionaire, and the author of newspaper projects that are bewildering in their range and magnitude. From the time he was a private soldier in the Union army till he became a writer for the press and up to this time his career has been lively.

I knew his younger brother, Albert Pulitzer, when he was a clever reporter for the Herald. He is now the owner of the New York Morning Journal, which has enabled him far beyond the hopes that grew in his brain ten years ago.

WEALTH BEYOND HIS DREAMS.

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THE POPULAR DANCE.

THE WALTZ THE MOST IMPORTANT AND FIRST FOR INSTRUCTION.

How the Graceful Waltz Originated, is Taught, and Danced—First General Instruction—Collections, &c.

[For the Dispatch—Copyrighted.]

New York, January 12, 1889.

"What is the most popular dance this season?" repeated the Professor, raising his eyebrows in mild but polite surprise. "Why, the waltz, to be sure. There is never anything more popular but the waltz. It has held a pre-eminent position in social entertainment almost from the time it was first introduced. There are other dances, of course, but the waltz is the most popular, and the waltz comes first in order of learning and first in order of importance."

The Professor paused and pulled nonchalantly at his curly hair. He was a disappointment to look upon; one of the most celebrated masters of the dance, with a name that sounded distinguished by the very arrangement of its letters, and a comfortable income from his clientele in the highest society. He was a disappointment to look upon; one of the most celebrated masters of the dance, with a name that sounded distinguished by the very arrangement of its letters, and a comfortable income from his clientele in the highest society. He was a disappointment to look upon; one of the most celebrated masters of the dance, with a name that sounded distinguished by the very arrangement of its letters, and a comfortable income from his clientele in the highest society.

It is the hope of Mrs. Ward's admirers that she will write a book dealing with the question of the union of young men with young women who are their seniors in years. It would be a comparatively new field, for in all fiction there is but one book now recalled dealing with it, and in this book, "Diana of the Crossways," by George Meredith, the heroine did not marry her young lover; she refused him and married the older man.

There have been many happy marriages like Miss Phelps', and there is no reason why they should be otherwise. Women who are financially independent and are money-getters do not have to take the practical view of matrimony that young and inexperienced girls must, who expect with a husband a home and life-long dependence upon him.

Women who do not have to make of marriage a business can afford to be romantic, and romantic marriages are usually successful. As a consequence, the marriages of the young are more successful than those of the old.

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initial pose is, of course, very natural and easy to learn, though it is frequently a somewhat difficult matter to impress upon the pupil that he or she must not crook the elbow or raise the hands above that point where they naturally lie when clasped.

IN BAD FORM.

"Your awkward waltzer takes the lady's hand in a firm grip and raises it



PRIVATE PRACTICE.

to about the level of his face, and with his other arm he either grasps her right about the waist or seizes hold of her elbow and starts out on a dance as if he were a fish with this on each side fully extended. All that is wretched. The lady's hands should rest lightly upon his arm just below the shoulder, and his hand should just touch the back of her waist. When we have impressed this rule upon the pupil the next thing is to learn the step. This is to be taught by imitation. I would not have a single beginner, and I call your attention to the remarkable way in which they have been taught.

"What happens if the toe is turned in in making the step?"

"Merely that you step upon your partner's foot. See here, and with this the Professor went to a wardrobe and took out a pair of low dancing-soles of expensive pattern. These, he said, were the shoes worn by the most successful beginners, and I call your attention to the remarkable way in which they have been taught.

The shoes looked as if somebody had set them upon the floor and stamped upon them and kicked them so as to put a scratch or bruise upon every part of their surface.

"All these wounds," continued the Professor, "were made by the clumsy dancers, who would insist upon turning the toe in as they took the steps. You took upon it some of the flash of the cultivated man. When he was finished of the dance, he would turn his head and look at the other dancers, who were looking at him with a look of admiration and respect. He would then turn his head and look at the other dancers, who were looking at him with a look of admiration and respect.

ABOUT TO BEGIN.

ORIGIN OF THE WALTZ.

"The waltz," he said, "originated, as perhaps you know, in Bohemia, and it frequently visited the 'Czechs' of the dance. Just when it arose it is difficult, of course, to say, but it was some time in the latter part of the eighteenth century. It was discovered by the French and English early in this century, and made instant progress into popularity all over the civilized world for two reasons: First, perhaps because it is the one thing the student is most ambitious to learn, and, as a rule, you know society people are not much inclined to go through a long season of dry and routine exercises as piano students have to do. Second, because it is the one thing the student is most ambitious to learn, and, as a rule, you know society people are not much inclined to go through a long season of dry and routine exercises as piano students have to do.

Many years after that an aged Indian appeared at Ellenville, and after lingering about the village for a few days took up his abode in the cave. He gave his name as Onegawa, and said that he was the only living representative of the Onegawa tribe. When he first appeared he was a young man, but he had grown old and decrepit. The aged Indian seldom appeared thereafter, and only when he required some of the necessities of life did he visit the settlements, after which he at once disappeared in the trackless forest.

Some of the elder people of the settlements, who had heard of his coming, went to the cave to see him. They found him in a small, dark, and damp chamber, and he was sitting on a pile of skins and furs. He was very old, and his face was wrinkled and sunken. He was wearing a simple, dark, and tattered garment. He was very old, and his face was wrinkled and sunken. He was wearing a simple, dark, and tattered garment.

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